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DRAWING ATTRIBUTED TO PIETER BRUEGEL, THE ELDER,
LEONORA HALL GURLEY MEMORIAL COLLECTION

THE DRAWING COLLECTION

ART INSTITUTE members conscientiously visit the special exhibitions that are announced from time to time but are likely to give only a cursory glance to the permanent collections. This is especially so of exhibitions in the corridors on the second floor. Is it realized that the entirely worth while collection of drawings here is the accumulation of scarcely two years? It is true these are mostly modern but the general excellence claims our notice. They affirm the connoisseurship of Robert Allerton, the donor in most cases, but Mr. and Mrs. Potter Palmer, George F. Porter, Mrs. J. A. Edwards, Mrs. Lewis L. Coburn and Mrs. Julius Rosenwald have also been greatly interested and have aided materially in upbuilding the department.

The designs of Boris Anisfeld for the opera, "The

Love of Three Oranges," and those of costumes by Bakst for the Russian ballet are altogether fortunate acquisitions—they epitomize the modern school of designers. The nineteenth century Dutchmen, Mauve, Maris, Mesdag, Israel, and Blommers are adequately represented in the northwest corridor while in the southwest are hung perhaps our most remarkable groups, those of the Frenchmen, Degas and Rodin. In this group the characteristic portrait sketch by Clouet is exceedingly rare but the Meryon study for his etching "Rue des Toiles à Bourges" shares

this distinction. Millet, Corot, Puvis de Chavannes, Lhermitte, of the older Frenchmen, are represented and Guys, Gauguin, Raffaelli, and Thévenaz have been hung with them. The department has recently acquired through Mr. Allerton drawings by



PARABLE OF THE BLIND—PAINTING BY
PIETER BRUEGEL, THE ELDER, IN THE
NATIONAL MUSEUM OF NAPLES



WRITER'S CORNER — PAINTING BY FREDERIC
C. BARTLETT IN ANNUAL EXHIBITION

Ingres, Carrière, Albert Besnard and Legros.

The English school, as we are able to show it, is made up mostly of the present day men such as Orpen, Sickert, Shannon, Philpot, de Glehn, Forbes, Connard, John and McEvoy. Among the new Allerton drawings are those by Clausen, Brangwyn, Rothenstein, Dodd, Bone, Schwabe, Hill, Fraser, Pryde, Henderson and Poynter. The Thomas Rowlandson tinted drawing formerly in the Newman collection, the gift of Mr. Porter, is as exquisite an example of late eighteenth century caricature as may be had.

The corridor to the south is given over to American artists. A great many, such as Glackens, Bellows, Jones, Webster, Cassatt and Davies might be termed modernistic, but the lot also contains good examples of such conservatives as Chase, Martin, Sargent, La Farge, Hunt, Blashfield, Smith and Poole.

In the Gurley collection, but belonging to the Flemish school which has not so far been exhibited, is a study of six old men all clutching one another and led by a presumably sightless fellow who is plunging headlong atop of another already half immersed in a stream or bog. In the Louvre

and in the National Museum in Naples are paintings called in each case "The parable of the blind." They appear alike except for a lower sky in the latter. Both works are ascribed to Pieter Bruegel the Elder and allowing for slightly different poses and placement of the figures our black lead drawing might easily be a study for them. At any rate, although the actors in the painting are seen in our drawing, the fact that they are in different positions certainly proves that our drawing is not a copy. The outlines have been touched up no doubt in the case of the central figure but the paper might well be of the middle of the sixteenth century (there is no watermark) and the assurance, dash and feeling of the drawing itself make the attribution seem a very likely one.

The excellence of the attributed Rembrandts and the Bruegel make the collection an exciting and rewarding one to study both for the expert and for the student. The department is a fast-growing and considerable one and has assuredly justified the interest and discrimination of its benefactors.

W. McC. McK.

NOVEMBER EXHIBITIONS

ON November 2 the Thirty-fifth Annual Exhibition of American Paintings and Sculpture will open with the annual reception. A new plan is being carried out in connection with this exhibition which, it is expected, will make it possible for the work of more of the younger American artists to be displayed. The New York members of the jury met in New York and selected the works of the eastern artists.

During November there will be an exhibition of Oriental rugs from the collection of James F. Ballard on the main staircase and in Gallery 50. This consists of seventy-four rugs, the entire group recently presented to the Metropolitan Museum, but it is only a small part of Mr. Ballard's large collection, and includes examples of all the four main classifications of Oriental rugs—Persian, Turkish, Caucasian, and Asia Minor.